

american indian hobbyist



POTOWATOMI MEN'S
CLOTHING

INDIAN FOODS

WOODLAND BUSTLE

MODERN OKLAHOMA
CLOTH DRESS



THE AMERICAN

INDIAN HOBBYIST



1300 LOGAN STREET
DENVER 3, COLORADO

As you have probably all noticed, this issue marks a big change in the Hobbyist. The format is new, the staff is new, and the Hobbyist in a sense is starting out on a new life. Five and a half years ago the magazine was started by Norman Feder to fulfill a need for this type of publication. That is, a magazine that would serve the needs of the many Indian Hobbyists all over the country. We think that it has done a fairly successful job in promoting authenticity and a feeling of friendly cooperation among the numerous Indian study groups.

From a small beginning of six pages printed on one side only, it has steadily grown, and so has the amount of work necessary to get it out. Fortunately many people have volunteered their services without pay because they believed in what the Hobbyist was trying to accomplish. The Art Editor Clyde Felts, Circulation Manager Geneva Jones, and Secretary Lois Schoonover all have done a wonderful job and are to be congratulated for their efforts. However, getting out a new issue every two months does become a real burden, even when doing something you enjoy, when you consider that each of the staff members had to devote all of their spare time to the magazine, in addition to earning a living at regular employment.

All of us of the old staff regret having to leave the magazine. We gave birth to it, watched it grow, and feel a part of it. It has been a lot of fun, has enabled us to meet many wonderful people, and has given us the feeling that we were accomplishing something worthwhile. However, when the members of the new staff got together with the idea of starting a new magazine, we were more than happy to ask them to take over the Hobbyist. The members of this new staff are a very fortunate choice of able people. They have all had many years experience in the field of Indian study, and are serious and enthusiastic about the magazine. We of the old staff feel confident that you the reader will benefit from this change, but we would like to emphasize that they will need your cooperation. Please always remember that the Hobbyist is not a money making project, but rather a public service venture to help you out. Do all you can to submit articles, tell them what you like, and more important, what you don't like; and most important, get new subscribers. The magazine can continue to grow if you will give it your support.

Once again, we of the old staff would like to thank everyone who has supported the magazine in the past by your subscriptions, articles and letters of encouragement. We hope the many friends we have made will continue to write us with news of what they are doing, or requests for information. Your old Editor can still be reached at the Denver Art Museum, 1300 Logan Street, Denver 3, Colorado.

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Each of us, as hobbyists, owes a debt to a man. The man is Norman Feder. The debt is a result of the years that he devoted to beginning and nurturing the American Indian Hobbyist. We can never really calculate the amount of our indebtedness except that the hobby is coming of age, and this, to a great extent, is the result of this man and his magazine. He has certainly done more for our hobby than any other individual.

The Hobbyist has been an important influence in our hobby only for the past few years. It is precisely because the magazine was so unheeded in its first years of existence and the fact that Norm continued his pioneering venture that we owe him so much.

Now Norm has asked our staff to assume direction of the Hobbyist. We thank him for his faith in our ability, and we assume our duties with a sense of challenge. We feel that by continuing to expand the magazine we can best pay our debt to Norm. We hope that you will show your appreciation by supporting the magazine and by striving as individual hobbyists and possibly as a member of a group to improve the hobby and your level of participation in it. In this letter we can only say "Thank you Norm", but by continuing to progress, each of us can make this more than a gesture.

Now, to the future. We trust that you have noticed the heavier cover, the new type, and the four-page increase. The number of pages will again increase as soon as new subscriptions will allow. We have so many things we want to do that we need more pages. This is up to you. We have no way of reaching most non-subscribers; you do. You know them because they live in your town.

We plan several new series. The Indian foods article in this issue will be followed by other articles on related topics. We plan a series on dances, a series on the great Indian religions, a series on singing and music, and also one on Indian games. As space allows, we hope to include some archaeological articles that will be of interest to hobbyists. We plan to continue the fine clothing articles, and to publish material that will represent an ever increasing number of tribal groups. We hope to have more articles on women's clothing. Finally, we would like to mention three important things. First, let us know how we can serve your needs better. You are on the front lines of the hobby and know what you need. Second, if you feel that you can contribute an article, please write to us. It does not have to be a great opus. Short articles on specific things are always welcome. Third, you as readers represent a certain select group of hobbyists. Not every hobbyist gets the magazine, and we find that the more knowledgeable ones generally do. With this distinction goes your responsibility to represent the American Indian to other hobbyists and non-hobbyists accurately and fairly, as well as to share your information with them. The effectiveness of the magazine depends upon the way that you utilize it in your hobby activities. Let's work together.

The New Staff

Forest Potawatomi Men's Apparel

Bob Salzer



Figure 1. Potawatomi couple, about 1920.

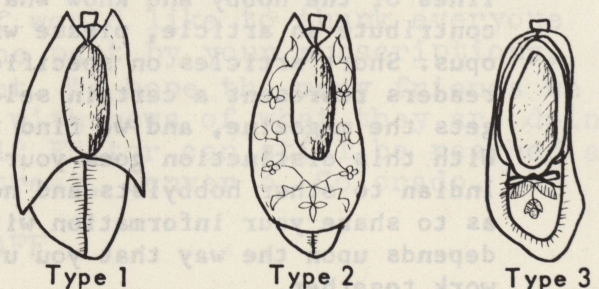
Many hobbyists do not know that the Potawatomi tribe of the Algonkian language stock was divided into two great bands: the Prairie Potawatomi who now live in Kansas, Nebraska and Oklahoma; and the Forest Potawatomi, most of whom presently reside in Forest County, Wisconsin. Practically nothing has been written about the costumes of the Forest Band. The purpose of this article is to describe selected examples of Forest Potawatomi attire as worn in the 1920's.

The Forest Potawatomi have lived as close neighbors of the Chippewa and Menominee for at least the past 300 years in Wisconsin. Before that, according to their traditions, they migrated from the east with other peoples who later became the Chippewa and Ottawa. "Potawatomi" is usually translated as "The People of the Sacred Fire" which may refer to their status as religious leaders of the related tribes. In the 1830's most of the Forest Band, along with the Prairie Band, were relocated west of the Mississippi. The remaining members of the Forest Band lived in relative isolation from white influences and have tended to retain much of their

religious beliefs, medicine and mythology. Today, although there is increasing contact with the non-Indian, the remaining members of the Forest Band (about 300) are not and never have been "commercial Indians." Therefore, the elaborate raiment is no longer made.

The Forest Band developed elaborate beadwork costumes similar to those of the Chippewa and Menominee. The climax of this development occurred during the 1920's and 1930's. Although some pieces cannot be distinguished from some of the beadwork of these other woodland tribes, the majority of it is distinctive in both design and techniques. (Figures 3 and 9 represent beadwork that is distinctively Potawatomi.) There are not enough examples still in existence of Potawatomi beadwork for a detailed analysis. The following discussion will therefore necessarily deal with some specific specimens, although whenever it is possible, generalizations will be made. The photographs used in this article were selected to illustrate fine examples of Forest Potawatomi beadwork. Although some ribbonwork was done by the Forest Band, they seemed to produce more beadwork.

Footwear: "Moccasin" is an Algonkian word. All Potawatomi moccasins are soft-soled and are made of smoke-tanned buckskin. Three major types are represented: Type A: This is the oldest known style and was probably worn even before White contact. This style is shared with most Woodland tribes. It is made of one piece of skin with a seam up the front with two wide cuffs. Beadwork is seldom seen on this type. Type B: Also has a seam up the front, but has only one large circular flap which is a separate piece and is sewn onto the moccasin proper. This flap was generally made large enough so that it touched the ground almost all around. (See woman in Figure 1.) In general appearance it was similar to



Type 1

Type 2

Type 3

Figure 2. Moccasin styles.

the Winnebago women's style. The most elaborate beadwork appears on this single flap type. Type C: This is the most recent style and is still being made. It consists of a puckered seam around a more or less circular vamp. Instead of a large flap there is a tube of buckskin containing a tying thong which is tied in front. A small (1" wide) flap is sometimes added, being narrower in the front and wider (up to 1") on the sides and back.

Leggins: The old style of skin leggins with the heavy fringe (Figure 3) began to be replaced around the middle of the last century by cloth leggins. The old leather leggin was made from a rectangular piece of leather folded over and laced or sewn up the side on a bias so as to form a tube for the leg, and a double flap. The flaps are wider at the bottom than at the top and one or both of these flaps are fringed. Yarn tassels are frequently employed as decoration along the seam. The leggin is tied to a belt around the waist by means of two thongs on the side.



Figure 3. Leather and cloth leggins.

There are three styles of the cloth leggin which were introduced at the same time. One style consists of a straight tube with beadwork around the bottom and up either the front or side. This tube has no flap and is wider at the top than at the bottom. A second type, probably borrowed from the Chippewa and illustrated in *Ojibwa Crafts* on page 108 are characterized

by two diminutive flaps or tabs either in the front or on the side. These tabs are merely extensions of the material beyond the seam. The third style has large flaps on the side and was probably styled after the skin leggins. (Figure 3) The flaps of the cloth leggins are not fringed. On all examples inspected the beadwork, whether loom or applique, was sewn to the tube side of the seam. There seem to be more examples of this style of leggin than of the previous two. If leggins were not available, dark pants or rarely knickers were worn.



Figure 4. Front and back aprons.

Aprons: Two large rectangular pieces of dark cloth are tied around the waist. They are generally slightly wider than they are long; each apron is usually slightly more than one-half of the waist measurement in width. The length depends upon the individual, the bottom of the apron coming between two and four inches above the knee. Broadcloth, wool flannel, wool gabardine, velvet or velveteen are preferred materials. Black is used whenever possible, but any dark color is adequate. Matching leggins and vests should be made of like material. Each apron is backed with calico, gingham, or flour-sack material with a small print. The backing is sewn on after the beadwork has been completed. The edges are finished with old style bias tape, ribbon, or military cord. The ties may be made from the same material used for the edging, or leather thongs. Each apron is tied around the waist individually. The beadwork of Potawatomi aprons is usually not as elaborate as that found on Chippewa aprons. Often, as in Figure 4, a matched pair will have different but similar designs. Floral designs are always used, the applique method is always employed. (The author suggests the use of plain black swim trunks to be worn under the aprons rather than colored or printed swimming trunks or shorts.)

Belts and Sashes: Finger-woven sashes are worn, but they do not differ greatly from the kinds used by other Woodland groups. In general, the wider sashes are more desirable.

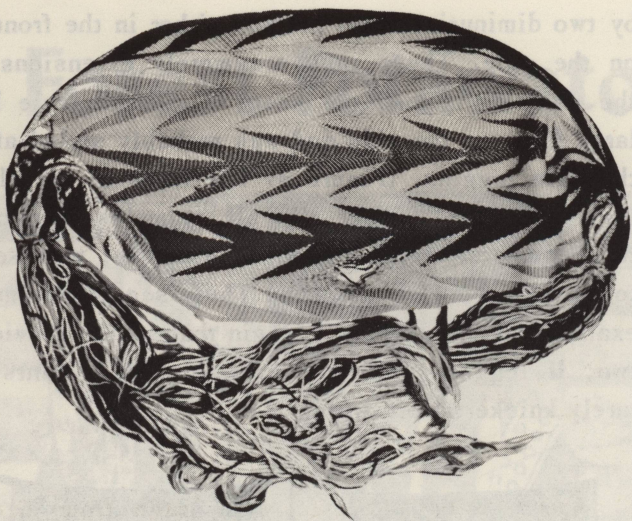


Figure 5. Finger woven sash.

Figure 5 shows a woven yarn sash which is exceptionally wide (about 15"). Various non gaudy colors may be used in making sashes.



Figure 6. Applique solid beaded belt.

Wide loom-beaded or, occasionally, solid applique belts are worn alone or over the sash. Here, again, the more subdued colors are employed. Width varied from three to six inches in general. Designs in the loom-work are most frequently Woodland geometric, although quite often animals and plants are represented in semi-realistic fashion. (Figure 7) The designs employed in applique belts are almost always floral. (Figure 6) The ends of the loomed belts are finished by braiding yarn into the long left-over warp threads. Both the belts and the sashes are tied by means of the yarn ends. These long strands of yarn are allowed to hang from one or the other side the waist. The braided yarn ends of the loomed belts are often terminated with narrow strips of loom-work, which are in turn terminated with pom-poms.

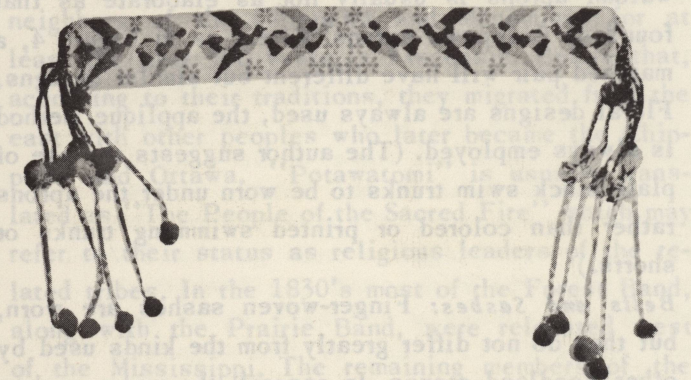


Figure 7. Loom beaded belt.

Vests and Yokes: Elaborate loom-beaded and solid applique yokes were preferred to vests by the Potawatomi. The designs and execution follow the same patterns as the belts. Occasional matched sets occur. The ends of the loomed yokes were adorned with short beaded tabs terminated with yarn pom-poms. These tabs were allowed to hang free of the shirt or blouse to which the yokes were sewn as illustrated on the cover of this issue. Usually one broad piece with a slight indentation on one side for the neck formed the shoulder piece. Two shorter pieces were sewn to this on either side of the neck down the front, forming lapels, as in Figure 8.

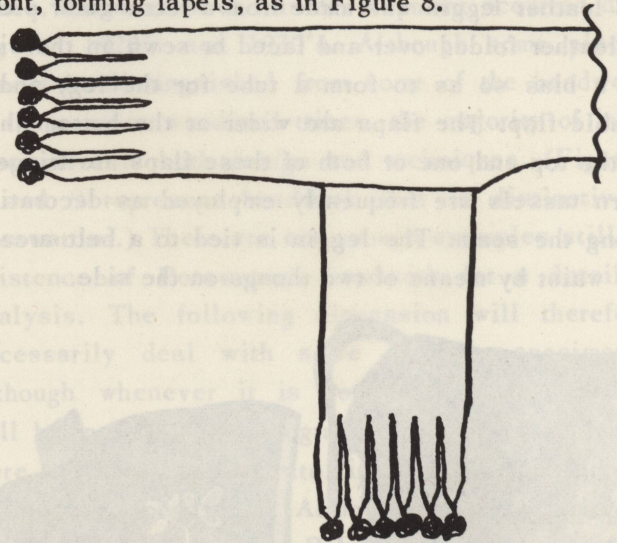


Figure 8. One half of a loom beaded yoke.

Vests were similar to those of the Chippewa, the difference being in the design and style of beadwork. Figure 9. The author never has seen a solid applique Potawatomi vest. Generally under the vests and yokes were worn either the commercial shirts of the period, or home-made calico shirts. (These will be discussed in an article in a future issue.)



Figure 9. Beaded vest.

Headgear: The most beloved of all Woodland headgear is the turban. Even today at the dances there is usually a proud old man who displays this grand headdress. In many respects, the turban of the Woodland people was like the bonnet of the Plains, except that the turban is very much older. In the turban, on special occasions, the most prized coup feathers were displayed. The turbans were made from the furs of such animals as beaver, horse, bear, fox, but most especially the otter. Figure 10 is a fine otter fur turban. Figure 11A is horse and Figure 11B is of red fox. The author has seen an unusual one made from the plucked skin of an eagle. There is no top to a



Figure 10. Otter fur turban.

turban. Sometimes turbans were improvised from a loom-beaded garter, or from a yarn sash wrapped around the head as in the cover picture. Whereas the turban was often reserved for the older, more respected men, the roach was worn by the youthful dancers and young men.



Figure 11. Fur turbans.

In Potawatomi roaches there are more rows of deer hair, both on the inside and the outside of the rows of porcupine guard hair or turkey beard, than are generally found on Plains roaches. The older roaches sometimes have bases made from rows of deer hair which has been clipped and usually there are three or more rows of deer hair on the outer side of the roach. Usually only one feather was used and this was decorated only slightly with ribbons. The roach was worn on the back of the head. Spreaders, or more properly, crests, were made of wood, bone

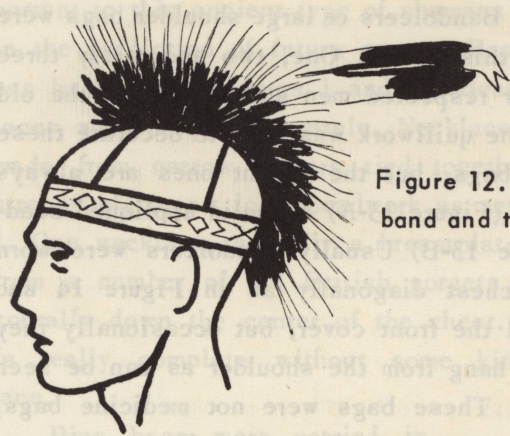


Figure 12. Roach with band and tie string.

or metal. Recently crests were made from metal tobacco containers. Roaches were sometimes sewn to a dark felt skull cap made to fit the head down to where the head-band is usually worn. A headband is sewn to the lower edge of the skull cap. A beaded band was used when the roach was worn alone because the roach is attached directly to the browband, thereby eliminating the necessity of the uncomfortable chin-straps. Figure 12. Narrow bands of loom-work with pom-poms on the ends were sometimes used as side hangings from the headband.



Figure 13A. Loom beaded bandoleer mounted on canvas backed dark wool cloth.

Figure 13B. Applique bandoleer sewn with canvas base and then put on velveteen.

Accessories: Bandoleers or large shoulder bags were worn during this period. One, two and rarely three were worn by respected men and women. In the old days porcupine quillwork was used to decorate these magnificent bags, but the recent ones are always solid loomed (Figure 13-A) or solid appliqued beadwork. (Figure 13-B) Usually bandoleers were worn across the chest diagonally as in Figure 14 and Figure 1 and the front cover, but occasionally they were left to hang from the shoulder as can be seen in Figure 1. These bags were not medicine bags, but rather they were used to carry the owner's personal belongings that might be needed during a dance or ceremony. Their most obvious function was pure decoration. The bandoleer has no place in a fancy dancer's costume.

Bustles were not always worn, and were limited to a single back bustle. Elaborate beadwork was preferred to feather work. However, when they were worn, bald eagle feathers were most commonly used. The author will discuss typical examples in another article in this issue.



Figure 14. Side stitch and loom garters.

Garters are short, wide bands of loom beadwork or woven yarn which are worn just above the elbow or just below the knee. Side stitch garters are also seen as in the top two examples in Figure 14. They have been worn as wrist or ankle cuffs, but this is a rare occurrence. Garters are made in pairs. The ends are finished in the same manner as loom-beaded belts. The cover picture shows the correct placement below the knee. The yarn ends are tied at the back of the leg or the back of the arm. In Figure 1 the garters are used as ankle cuffs, covering the up-turned flaps of the moccasins. Garters can be up to five inches wide. The purpose of garters, besides

their obvious decorative value, is to hold up the sleeve or pants leg and provide a bulkiness to allow for the free movement of the elbow or knee joint. The older Woodland geometric designs are found most frequently in loom beaded garters. The design used in a pair of beaded garters was not duplicated in other pieces of loom work in the same costume; however woven yarn garters were often made to match a particular yarn sash.

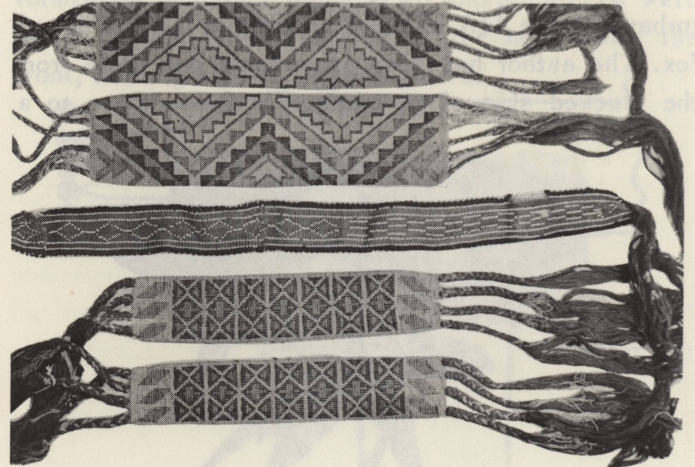


Figure 15. Loom garters.

Fans are rare items in collections today, but previously they probably were quite commonly used by the men. Figure 16 illustrates some of the types which the author has seen. The style made entirely of birch-bark is the most rare and probably the oldest. In most examples a cross or a star or some basic design is worked into the center area to secure the sheets of birchbark. Sometimes a cross-shaped frame is enclosed by the bark for added strength. The edges are sewn with yarn, thread, or basswood bark. In preparing the birchbark the outer white bark is removed. Fans are also made of eagle wing tips. The single example of this style seen by the author had a handle made of red wool cloth with streamers of ribbons and braided yarn strands with pom-poms. A third style consists of wild turkey tail or eagle tail

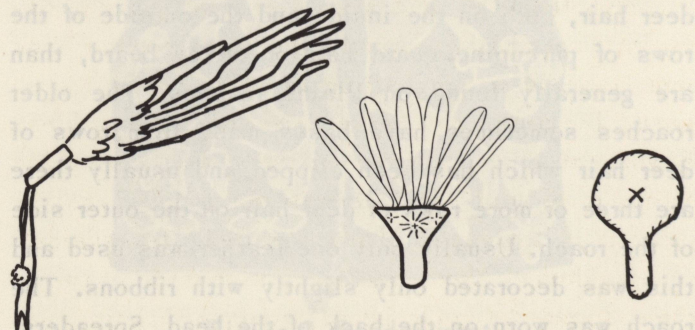


Figure 16. Feather and birch bark fans.

feathers set in a birchbark handle. This handle occasionally was decorated with yarn or porcupine quill embroidery. More feathers are usually included than are pictured in the center illustration.



Figure 17. Sleeve bags.

Sleeve bags are so called because of their resemblance to the sleeves of the "Potawatomi style" woman's ruffled blouse. They are cylindrical bags with the top folded over, a draw-string inserted in the fold, and gathered to form a ruffle. A small buckskin disc is inserted about one-third of the way from the bottom, and the bag is gathered and sewn to this disc. This results in a ruffle at the bottom. The edges of the ruffles may be trimmed with strips of gros-grain ribbon or military cord. Calico is the preferred material for these bags. These bags were used as combination wallets, repair kits and pockets. Both men and women carried these bags. They were not medicine bags. Sleeve bags are almost solely a Potawatomi characteristic, and may be as small as 6 inches. Usually they are about 12 inches long, or occasionally up to 20 inches.

Many types of necklaces were quite popular during this period. Apparently the most popular type was made of a long string of trade beads looped around the neck a number of times forming long loose strands which hung down on the chest. During the 1930's a type of necklace was worn which was the property of a class of shamans called "Jessakkids" or "Jugglers." These necklaces were made of two or three strands of trade beads strung with hair pipes every ten or twenty beads. Such necklaces were im-

portant to this ancient type of shamans in assisting in the prediction of future events. Bead necklaces can be seen in Figures 1 and 19. Bear claw necklaces were worn only rarely. Necklaces were also made from narrow garters tied together and long strands of narrow loom beadwork as seen in Figure 1. One necklace, actually a breastplate, was made from a number of old British gorgets strung horizontally down the center of the chest. No costume is really complete without some kind of necklace.

Pipe bags were carried in the hand and not in the belt. They were usually a simple drawstring style bag with a fringed bottom and were decorated with either porcupine quillwork or bead work. They were made to accommodate both the pipe bowl and stem. Figure 18 shows a buckskin bag, which is, including the fringe, almost 22 inches long.

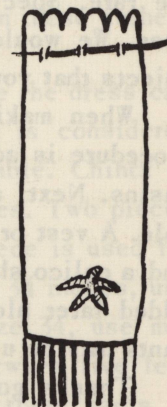


Figure 18. Pipe bag.

The costume just described represents items of costuming you might have seen worn by the Forest Potawatomi during the time period around the 1920's and the 1930's. Of course, not everyone dressed in this fashion. Actually, few people wore all of this costume at one time. It is most important to realize that the period of history discussed here was one of profound influence from Europeans and in many cases European clothing formed the base of a Potawatomi's costume. Equally important is the fact that there simply are not many examples of Forest Potawatomi costumes in existence.

Perhaps it is fortunate that some of the items in the beadwork costume of the Forest Potawatomi represent direct borrowings from their Algonkin neighbors such as the Chippewa (Ojibwa) and the Menominee. Borrowed items include such things as bandoleers, wide beaded belts, and a number of others. Undoubtedly borrowing was common between the Forest Band and the Prairie Band of the Potawatomi to the south. Many items are shared by these two groups, but in general the Forest Band seems to have acquired a much greater taste for elaborate beadwork costumes rather than the fine ribbonwork so characteristic of the Prairie Band. This borrowing was not only in one direction. Potawatomi traits

may be found among many other groups. Thus we have many fine examples of the so-called "Potawatomi Style" of women's blouses (ruffled blouses) among the Menominee. Throughout this long period of borrowing a few traits have remained characteristic of the Forest Band. Essentially these are beadwork designs and techniques. Both these traits will be discussed in detail in a subsequent issue.

The author would like to encourage hobbyists who would like to make Forest Band Potawatomi "good clothes". They are certainly beautiful and are rare. Specific articles will occur in future issues. We would appreciate receiving photographs of objects that you complete.

When making a Potawatomi costume, a certain procedure is advisable. Begin with aprons and moccasins. Next, a sash or belt and headgear is desirable. A vest or yoke should follow along with garters and a calico shirt. Leggings and accessories may be added later along with featherwork if desired. Dark pants may be used until the leggings are made.

Thanks go to Mrs. E. O. Mellinger for her permission to use photographs and specimens from the A. E. Buckman Collection and to Dr. Warren L. Wittry, Curator of Anthropology at the State Historical Society of Wisconsin for permission to use photographs and specimens from that institution. Thanks also go to the many Forest Potawatomi who have willingly given their time and information and their permission to publish pictures of their relatives.



Figure 19.

credits... me gwetch... *

This section will appear regularly to express the thanks of the Staff to individuals and institutions who have contributed in the many ways needed in producing a magazine. The Hobbyist is unable to pay for services rendered in its behalf. We are certainly grateful for their assistance.

We were pleased when Evelyne Voelker (E. St. Louis, Ill.) and Marina Catanzaro (Alton, Ill.) offered to inaugurate our Women's Costume Series with the dress article. We are honored that Mary Wahahkinney (Cement, Okla.) has given us permission to use her picture (page 61).

Over the years, Bob Gabor (Syracuse, N.Y.) has contributed more articles than any other non-staff person. In this issue he has cooperated in our Editorial. We look forward to more fine items in the future.

Arthur Einhorn (Lowville, N.Y.) did a fine job on the puzzle pouch. We like to see good, brief articles like this one.

The museum at Oshkosh, Wis. allowed us to inspect their bustle collection which facilitated the Woodland Bustle article. This fine museum has an extensive Menominee clothing collection.

The assistance of Mrs. Mellinger (Port Wentworth, Ga.) and the aid given by Dr. Warren Wittry (Wisconsin State Historical Society, Madison) was greatly appreciated in preparing the lead article on Potawatomi men's clothing.

We also want to thank John Gamble (Clayton, Mo.) for the picture on page 66, and the Eastern Washington State Historical Society (Spokane) for the cut on page 65.

*We would like to thank the Ojibway for their word "me gwetch" which is very similar to the English "thank you."



Figure 1

MODERN OKLAHOMA TAFFETA DRESS

MARINA
CATANZARO
&
EVELYNE
VOELKER

Many types of Indian women's dresses are very difficult and expensive to make. The dress outlined in this article can be produced in one evening at a cost of less than five dollars. It is generally made of taffeta, so it is light weight, comfortable, showy and easy to clean. It is ideal for women who want to have an actual and acceptable and easy to make dress to wear at dances. It is the perfect dress if the men with whom you usually dance wear Oklahoma fancy costumes.

This dress is worn in central Oklahoma. There are two distinguishable styles, the Comanche and the Kiowa. This dance dress and a very similar cotton house dress worn in the area both evolved from a much older style of trade cloth dress. The taffeta dress was first seen among the Comanche just prior to World War I. The Kiowa version appeared somewhat later. They both increased in popularity and had their greatest development during World War II as the dresses worn by members of the War Mothers

Clubs. These women's clubs needed similar costumes to be worn for the dances that they sponsored, and for parades. The cloth dress was selected over the more traditional leather dresses for many of the same reasons that a hobbyist might prefer them. They are worn today at powwows by Comanche, Kiowa and Wichita women and girls of all ages.

The authors hope that this dress will replace the unfortunate imitations of old style leather or trade cloth dresses made by some hobbyists today using white or tan flannel and felt, or dyed sheeting. Your entire group can be recostumed in these authentic taffeta dresses within one week.

Materials — The material used to make the dress can be taffeta or glazed chintz. Taffeta is considered better and is used when it is available. Chintz is most often used for little girls' dresses. Two pieces of material are needed. The larger piece is used for the dress. If your blouse size is 30 to 34 inches, use material 45 inches wide; for over size 34, use material 54 inches wide. If you are between five feet and five feet three inches tall, get three yards of material for the dress. Taller girls need three and a half yards of material.

The separate smaller piece of taffeta is used for the apron. It should be one and a quarter yards long. Any colors of taffeta may be used. Generally light bright or pastel colors are preferred. The dress and apron should be made from contrasting colors. Usually the color of the dress is lighter than the apron. If several girls in your group are making dresses, vary the colors so that no two look alike. Get thread of the same colors; you will also need a leather thong long enough to tie around your waist.

We will now describe the construction of the Comanche style dress.

Cutting — 1. Lay the larger piece of material out and fold it once lengthwise and then once at the width so that there are four thicknesses. The result should put the selvage edges on the right and the cut edges on the bottom. Taffeta does not always cut and tear straight when it comes off the bolt so straighten it using the selvage as your guide.

2. Place your pattern on the folded piece of

cloth. The pattern is approximately as shown in figure 2-B. Your individual pattern can be figured by the following description. The depth of the sleeve should be about eight inches, or more if your upper arm is heavy. This measurement will also be the depth of the arm hole. The arm hole should be loose enough for free movement. Point "X" (Figure 2-B) is at the bottom of the arm hole. The distance from point "X" to the center fold (top arrow, Figure 2-B) depends on your dress size (11½ inches for size 10, 12¼ inches for size 14). Point "Y" is at the waist line. The distance from "Y" to the center fold (middle arrow, Figure 2-B) is 12 inches for size 10 and 12¾ inches for size 14. Point "Z" is at the hip, and the distance at this point to the center fold on the pattern (bottom arrow, Figure 2-B) should be 14½ inches for size 10 and 15¼ inches for size 14. Sometimes the dress becomes gradually wider from the hip to the bottom. These measurements allow for a half inch to be turned in on each edge for the side seams.

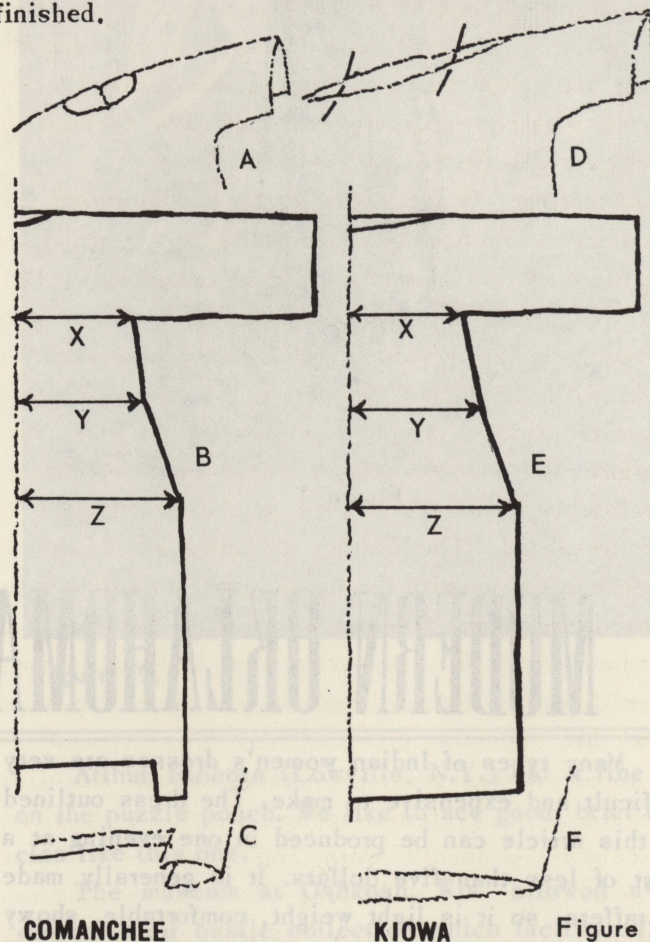
3. Cut the neckline. It should be a slight oval and should closely follow the outline of the neck. A slit should be made down the center back long enough so that the dress will fit over the head.

4. Slip the dress on to get the measurement for the first cut at the bottom hem. If you will be wearing moccasins with the dress, cut about two inches from the floor; if you will be wearing boots, cut four inches from the floor. The tab (shown in Figure 2-C and also in the pattern in Figure 2-B) is cut in from the right edge. It is three inches wide. After cutting in from the right for the tab, cut up three inches and then across to the center fold. You then have your tab and hem line cut so that you can put a two inch hem in each the tab and hem. Your finished hem line should be seven inches from the floor for use with moccasins, and nine inches from the floor for use with boots. The finished tab will be three inches deep.

Sewing — Refold the pattern as it will be worn, reverse it and sew the sides of the dress beginning with point "X" and going to the bottom of the tab. The pattern allows about a half inch fold under on each edge. When you are sewing this seam, adjust the seam so that there are not abrupt angles at the waist or hip line.

The bottom of the sleeves are not sewn together, but are left open as shown in Figure 1 and Figure 2-A. The length of the sleeve varies. It should come

just below the elbow, but, if possible, the selvege should be left and no hem used. The bottom of the sleeve should have tiny hems. The neck hemming is usually done by hand. If you find that the neck hole is too large, take a slight dart on either side of the back slit. Then attach a hook and eye. The final bottom hem should be done last to assure proper length. The final cut up the edge of the tab can be made at this time. The sides of the tabs should have small hems, and the bottom of the tabs and hem should have a two inch hem. Your dress is now finished.



Apron — The apron is a rectangular piece of cloth that is wrapped around the waist with the edges in the center front as in Figure 1. The piece of material should be folded so that the selvege will be on the ends. The material is then cut in half lengthwise and one part put aside. A two inch finished hem is made on the bottom and a one inch hem on the top. The apron is only one thickness. No hem is needed on the ends as it is selvege. If this piece is not the correct size to give the proper effect, sections of equal length from both halves of the original piece are used and should be pieced so that a seam will be in the center back. Occasionally a fringed shawl will be worn for an apron as in Figure 3.

The Kiowa Dress — The only differences that appear in the Kiowa dress are that there are no tabs at the hem line (as in Figure 2-F) and the neck line is different. The neck is made by a slit of approximately 9½ inches across the top. Then a slight V is made in the front half. There is no slit down the back of the neck. Two short leather thongs are then placed through the cloth on either side of the neck (as in Figure 2-D). Figures 1 and 4 show the Comanche style dress with the Kiowa style neckline (without thongs). Mixture of styles are **not** suggested. Often the Kiowa do not wear aprons, or if they do, they are usually not very deep. Sometimes they are not more than six inches finished. Occasionally the Kiowa will sew up the sleeves of their dresses. In this case the sleeves are shorter.

Accessories — Women wear either the preferred Comanche or Kiowa style boots (Figures 1 and 3) or southern plains partially beaded moccasins. Belt sets (Figure 1) (See Volume V, pp. 103-104) are preferred over plain beaded belts. They are generally worn with the silver dropper in the center front. A plain or princess style headband may be worn. (See Volume IV, p.96) A single eagle or hawk feather (preferably center tail) goes in the center back of the headband. The feather is undecorated and is worn straight up with the top side of the feather worn toward the back. (Do **not** use a fluff instead of a feather here.) Not all women wear feathers. Women carry fans or single feathers in one hand. Eagle and hawk are generally preferred here also. A necklace is almost always worn. The beaded pendant necklace (Figure 3) is preferred today. Turquoise or silver bracelets are usually worn, and most of the women wear earrings. The older long silver earrings are difficult to get. Now turquoise or almost any commercial rhinestone earring sets are seen.

Wearing The Dress — A leather thong is suggested to be used as a first belt. The thong is tied tightly



Figure 3.

around your waist. After this is done, you should grip the material on both sides with your hands and thus have most of the gathering on your sides.

Now the apron is to be put on. The large hem goes on the bottom. Take the left side of the apron and put it in the middle of your waist and tuck about an inch or inch and a half under the thong. Then wrap the apron around you, tucking some of the apron under the thong. If the amount that is tucked under the thong buckles too much, slight tucks should be taken up at the top to lessen the gathering.

SPRING PUBLICATION DATES . . .

This issue of the Hobbyist is late due to several unavoidable delays. These were caused by moving the editorial records from Colorado and the business records from California to our new home in Alton, Illinois, as well as the desire to develop a new format, increase pages, set copy in type, etc. We thank you for your patience, and hope you continue to enjoy reading the Hobbyist. To get back on schedule we will publish the next two issues this spring at six-week intervals instead of the usual eight-week period. You may expect your Hobbyist on these approximate dates:

March - April Issue April 15th May - June Issue May 31st

Woodland bustles are now and always have been rare items. They are found occasionally in early posed photographs. They were used prominently in the glorious days of the "Medicine Lodge" (Mide) and the "Dream Dance." They were most popular around 1920 and have since been replaced by Oklahoma type bustles for tourist show purposes. Apparently in every period the Chippewa, Menominee and Potawatomi preferred elaborate beadwork costumes. When any featherwork was worn, it consisted of a single back bustle with a single or double panel. These bustles are certainly the most appropriate styles for use with Woodland costumes. They were worn by both singers and dancers in a period when what we call "costumes" today were really "good clothes" and the social gatherings where they were worn often had semi-religious components.

This article includes a description of two specific bustles that are examples of two general types. Appropriate variations of the types will also be discussed.

SINGLE PANEL STYLE BUSTLE . . .

This style of bustle is very old and is sometimes called a "Dream Dance" or a "Mide" bustle. Basically it is simply a long cloth panel looped over a belt and covered with a mass of eagle feathers.

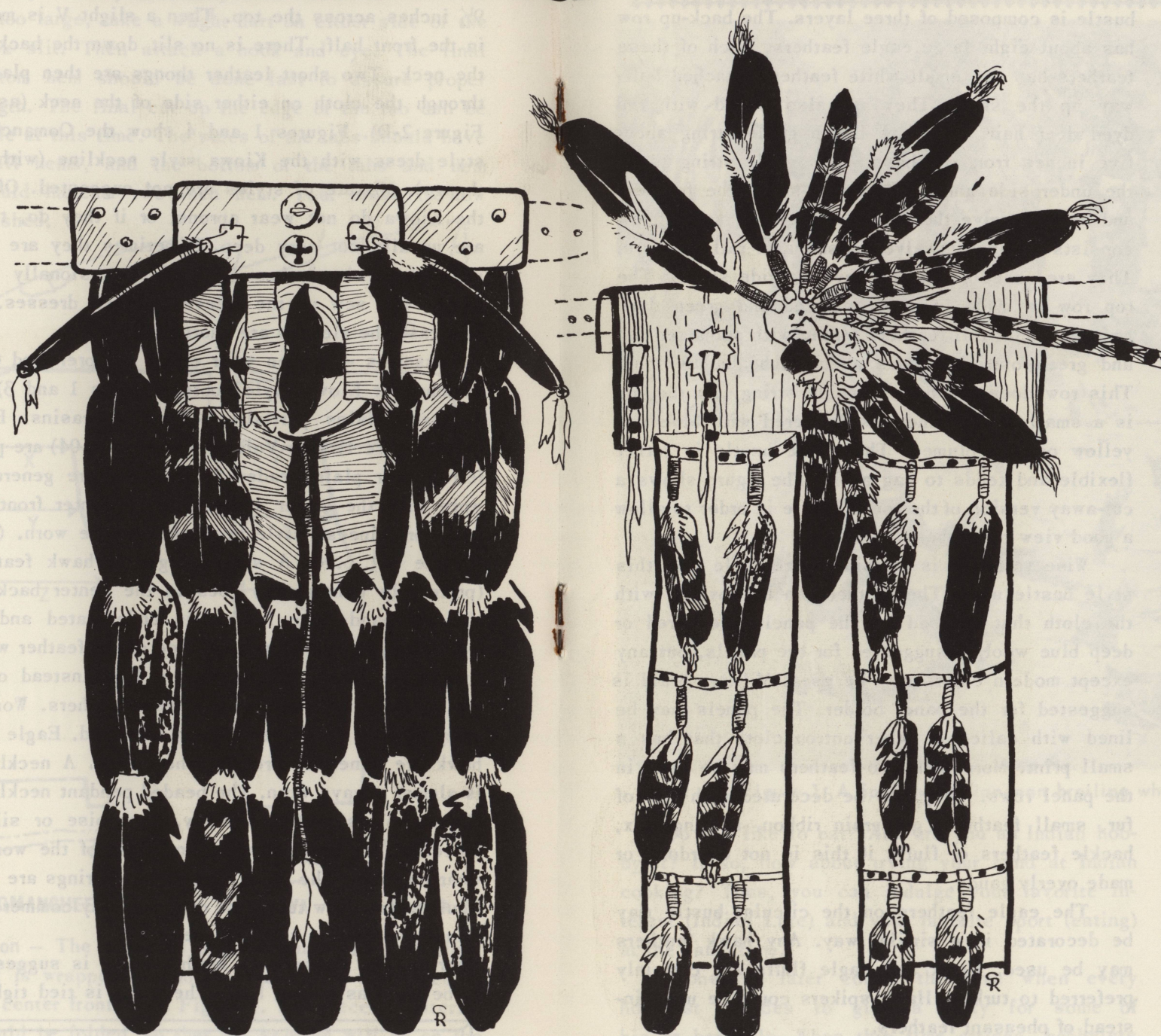
This particular bustle specimen was collected in 1914. The panel is about 34 inches long and 16 inches wide. It is made of a dark red heavy cloth. Across the entire top is a cloth-covered strip of firm leather to which the panel material is sewn. The belt is attached to this base. The leather band is decorated with six brass tacks. At the center of the leather band is a cloth-covered rectangular shaped piece of wood which serves as the base for the two eagle wing spikes.

The spiker sockets are fashioned from metal. The block is further decorated with a silver buckle and a bell.

All of the feathers in this bustle are eagle (both golden and bald eagle are used). The spikers are attached to the sockets so that they hang almost parallel to the ground. They are long wing tip spikers and are decorated with a porcupine quill wrapped stick that covers and is attached to the shaft of the feather. They have a bit of weasel fur at the base and orange, blue and green ribbons and a hawk bell at the tip.

Bob Salzer

Woodland Bustle



Single Panel Style Bustle

The other feathers are sewn to the panel either by the cut and looped quill method or by the familiar leather loop method. The base of the quill is then wrapped with a lightweight cotton or wool cloth. Each feather is attached to the panel separately. The loops are rather tight, and this restricts feather movement somewhat, but no guide string is used, so

Double Panel Style Bustle

the feathers are relatively free. The feathers are arranged in rows. The top row consists of eagle thumb feathers. The bases of the feathers in this row are under the leather panel. This row is undecorated. The other rows of feathers are arranged so that the bases of the feathers are hidden by the tips of the feathers above them. The feathers in a given

row are all of equal length. Each feather is attached separately, and there is very little overlap within a row. Two of the rows of feathers are tipped with a square of white ribbon to which has been sewn a small square of weasel fur. The bottom row is not decorated.

Just below the wooden block, and attached to the panel is a large (six inch diameter) applique beaded rosette. Along the lower edge of the rosette are two dull yellow ribbons and a long porcupine quill wrapped thong with a clump of yellow ribbon at the lower end. Hanging from the upper cloth covering are four blue ribbons.

There is room for considerable, intelligent variation when making bustles of this type. The panel could be of almost any cloth that will give body to the bustle. Darker colored cloth is generally better. The size of the material can also vary; it is often shorter. A second piece of firm leather can be substituted for the wooden block. At times this wooden block section is eliminated and the sockets are sewn on the regular base section. The decoration on the leather and wood can be varied, and more elaborate. Hawk bells and silver buckles were popular. The leather is sometimes covered with dyed canvas.

The base of the feathers can be covered with calico or other cloth. Sometimes when the quill loop method is used, they are not covered at all. Almost any type of eagle feathers may be used. If golden eagle tail feathers are used they are generally from mature birds. Secondary or primary feathers were also popular. The feathers in any one row may be mixed as to type of eagle feathers used. Often there are more rows of feathers and there can be a few more feathers in a row. Hawk tail feathers occasionally appear on a row on either side of the rosette in more modern examples although this is primarily an eagle feather style. The design of the rosette can be an appropriate floral type design. Its size can vary also.

The spiker sockets may be made of bone, wood or rifle cartridge cases. The spikes may be differently decorated with small bits of fur and possibly more hawk bells or ribbons. Pheasant tail feathers or large hawk spikers are sometimes used. Other colors and amounts of ribbons are certainly possible. Grosgrain or silk ribbon is best. Dark red, dark blue, and yellow are excellent colors, though any colors are fine if they are very gaudy.

The long ribbon strips are generally one to two inches wide. Feather and ribbon arrangement may vary depending upon what good materials you have available. The hobbyist can improvise if he is careful to use appropriate materials and remember that this is an old-time style and that modern additions like imitation eagle feathers or gaudy materials are not appropriate.

DOUBLE PANEL STYLE BUSTLE -

This type of Woodland dance bustle is more elaborate than the previous one. It is probably a newer style and appeared about 1900. It consists of a top leather piece with two cloth panels hanging from it and a circular bustle mounted on it. The cutaway example pictured on the previous page has a heavy leather base which is about 8½ inches by 14 inches. After the top of the base has been folded over for the belt it is about 6 inches high. The fold is made permanent with four thongs which are tied to the bottom edge of the back side and connect it with the front. These thongs thread through holes in the front side of the leather and are tied in front and are tied in front and are decorated with large glass beads. A small leather rosette surrounds the holes made for these thongs.

Each panel is about 6 inches wide and 24 inches long. They are made of old orange wool cloth and edged with a dark bias tape. This is an old style of bias tape that is no longer available. The panels are actually closer together than shown on the drawing. There are three rows of two feathers on each panel. They are eagle tail and secondary feathers. The feathers are secured by leather loops and are strung on thongs which are sewn down to the wool and decorated with purple cut glass trade beads. The bases of the feathers in a particular row are prepared in the same way, but each row is decorated differently. The top row is wrapped with green yarn and decorated with a small fluff. The center row has aqua yarn and a small feather. The bottom row has purple yarn and a large fluff. These are old deep colored or pastel yarns, and natural colored fluffs. The feathers from the top two rows are tipped with a tuft of colored wool, probably dyed buffalo wool.

The circular bustle is connected to the center of the leather rectangle. The feathers which have been prepared using the leather loop method and wrapped with yarn and strung to form three separate bustle rings are each placed on the slightly concave leather back-up cup (approximately 4 inches in

diameter). Two thongs from the front rosette hold the bustle together. This thong passes the rows, goes through two holes in the back-up cup and two small holes in the leather rectangle and ties. The bustle is composed of three layers. The back-up row has about eight large eagle feathers. Each of these feathers has two small white feathers attached half-way up the shaft. They are also tipped with red dyed deer hair. This row has a guide string about five inches from the base. This guide string is on the under side and it serves to space the feathers and helps to give the bustle shape. The second row consists of about twelve marsh hawk tail feathers. They are undecorated and have a guide string. The top row is made of about six red and green dyed male pheasant tail feathers strung with about ten red and green ostrich plumes about eight inches long. This row does not have a guide string. On the top is a small stiff leather disc covered with blue and yellow ostrich plumes. The entire bustle is rather flexible and tends to sag a bit. The figure shows a cut-away version of the round bustle in order to allow a good view of the base.

Wise variation is certainly acceptable with this style bustle also. The leather can be covered with the cloth that is used for the panels. Deep red or deep blue wool is suggested for the panels, but any except modern colors may be used. Military braid is suggested for the panel border. The panels may be lined with calico or other cotton cloth that has a small print. More than two feathers may be used in the panel rows. They may be decorated with bits of fur, small feathers, grosgrain ribbon, sealing wax, hackle feathers or fluffs if this is not overdone or made overly gaudy.

The eagle feathers on the circular bustle may be decorated in a similar way. Any hawk feathers may be used. Hawk and eagle fluffs are certainly preferred to turkey. Hawk spikers could be used instead of pheasant feathers.

These bustles generally have two to four rows. (This is not a Sioux "ness" bustle.) Each row should have relatively few feathers. Feathers are not stripped. Eagle fluffs are suggested instead of the ostrich plumes. They should be dyed pastel or the old dark colors. Decoration feathers are also dyed in this way. The top rosette does not have to be covered with feathers. It may be painted or covered with brass studs or a mirror. The author hopes that real Woodland bustles will again appear at dances.

Foods for Thought

RICHARD CONN



Figure 1. A Spokane Indian man broiling whole chunks of fish over coals. About 1900.

Do you like to eat? And are you an Indian hobbyist? If so, how about trying your hand at Indian cooking? Thus, you can indulge your favorite interest (Indian Lore) and your favorite sport (eating) at the same time.

Sooner or later comes the time when every hobbyist decides to give a party for some of his or her pals. When this time arrives, hobbyists often think about serving Indian foods. Then they start thinking about what is available, and difficulties begin. You can't shoot a buffalo these days and prairie turnips don't grow along the East River. What to do?

The most important thing to do is: don't be discouraged. Some things that the Indians ate are hard (almost impossible) to buy at the supermarket, or even to collect today. Wild game may now be taken only in certain seasons and huckle-

berries can't be picked in February. But let's look at the bright side first. You surely know that many of our every-day foods were once Indian groceries. Remember the story about the Puritans getting corn and pumpkins from the local Algonkians? These are only two of the many Indian foods we eat regularly. In addition, we have potatoes, tomatoes, chile peppers, squash, chocolate, several kinds of beans, pineapple and tapioca. And don't forget salmon, venison, turkey and all the other kinds of game. There are also the wild vegetables, berries and nuts. Anyone for a banquet? Except for wild vegetables and certain berries, you can find all these things in most grocery stores, and, with these ingredients you can make a variety of Indian "goodies."

I said that would be the bright side, so now let's see how dark the dark side really is. If you live in the middle of Manhattan or on Chicago's

south side, it is pretty dark. But, if you live in a smaller city, town or rural area, things are looking up. If you have a yard or a garden, your troubles are practically over. First, find out what wild foods were eaten by the Indians in your area, and then go after them. You'll be surprised to find that most of the Indian food plants still exist. For instance, this summer some friends pointed out wintergreen to me in northern Wisconsin. Later, we noticed it growing in a vacant lot in Milwaukee. If you live in Milwaukee and hanker for some wintergreen tea, take notice! Similarly, every year camas and kous (two of the major Plateau foods) bloom and die in the lava fields of northeastern Washington state. Nobody gathers them, and they go to waste.

The real problem with wild plants, then, is not their short supply, but learning to recognize them and knowing where they grow. So, how do you learn this? First, visit your local museum or library for help. A book that tells the foods eaten by a group of Indians is called an ethnobotany. Anthropologists haven't gotten around to writing ethnobotanys of every tribe in North America, but the continent is fairly well covered. If your local museum or library can't help you, write to your State University's department of anthropology. Ask them for the titles of ethnobotanys or other works that list native vegetable foods of Indians in your area. *Do not* write letters like the ones we often get saying "please send me all the information you have on . . ." With this kind of approach you will be lucky to get any answer. Universities, libraries and museums are busy places, and they don't have time to do all of the work for you.

When you find the ethnobotany that lists plants used by Indians in your area, look for these things: the name (in Latin) of each plant, what it looks like, where it grows, what month it is gathered and how it is treated before cooking. Many of the ethnobotanys are not illustrated. If this happens to you, look up the plants in a regular work on botany. You might even take this book along with you as you go out gathering.

Learning to know wild foods can become a lot of fun in itself, and many people have made a whole hobby of just that. As you learn about various wild food plants, you can plan many weekend trips devoted to gathering this root or that herb. If you have a garden, you might even try transplanting some of the tastier species. Most wild plants were dried or

treated so they could be stored, and probably most of them can be canned easily. Thus, with a little planning, you may eat sunflower oil in December or huckleberries in May.

Knowing wild plants is an engrossing hobby, but let's not lose sight of our purpose: preparing Indian foods. The same ethnobotany from which you get a list of food plants may also give you a few general ideas about how they were cooked or served. Some Indian cooking techniques were much like ours, but others can be pretty original. For instance, most everyone who gathers berries has eaten a handful raw. Berry-picking tribes did this too, but have you ever seasoned beef broth with some fresh berries? Try it . . . the Blackfeet liked it and so will you.

Now that we've gone over sources of supply, let's get down to brass tacks . . . in other words, the recipes. First, here is my recipe for Jerky. The name (derived from the Aztec *charqui*) is misleading . . . no violence is necessary.

JERKY . . .

Take some beef, such as a lean shoulder or rump roast, and slice it 1/8 inch thick. Be sure that you slice with the grain of the meat. Arrange the



Figure 2. Kiowa woman drying jerky.

slices on clean paper, cheesecloth, clean wire screening, or hang it to dry until stiff. You should turn it once or twice while drying. When the slices are very dry, you have plain jerky. The meat may then be stored indefinitely in a cool, dry place. See Reginald Laubin's *The Indian Tipi* (Univ. of Oklahoma Press, Norman, 1957, 208pp, \$3.95) for more complete directions.

Plain jerky may be eaten as a snack, but it is usually an ingredient in something else. A tasty variation is:

TOASTED JERKY . . .

Arrange slices of plain jerky in a dry pan and toast in a slow oven (250°) for about 20 minutes, or until the meat has turned a dark mahogany color. Or, toast plain jerky on a wire rack over low coals. When finished, the jerky should be very crisp and dry.

Toasted jerky is a delicious snack, salted lightly, and served with cold drinks or hot coffee. If you are planning to use toasted jerky in pemmican, do not salt it.

BROILED SALMON, PUGET SOUND STYLE . . .

First, make a set of broiling sticks as shown in Figure 3A. The long, tong-like sticks should be three and one-half feet long and about two inches in diameter at the base. This is really one long thick rod split to about ten inches from the base. In the Northwest they use red cedar, since it splits readily. Find some wood that will do, or make a pair of sticks and nail the bases together. Next, reinforce the stick with some heavy wire just below the split. This will help the stick from splitting any further (and dumping your dinner in the fire). Now, make several short sticks as also shown in Figure 3A. These should be about twice the diameter of a pencil, and made of some springy wood like willow. Next build a fire and let it begin burning down to coals.

Now, we're ready to start. Take a large, fresh salmon . . . either from the Pacific Ocean or right out of cold storage. If frozen, thaw just enough to handle easily. Clean the fish, and wash it thoroughly. Place the fish on its back, and remove the bones from the inside. If time presses or you aren't sure how to do this, cut along the spine with a sharp knife until the fish will spread out flat. Be careful not to cut too deeply, as the fish must hold together. Season the fish with salt and pepper. Arrange the fish in



Figure 3A.
Salmon sticks.

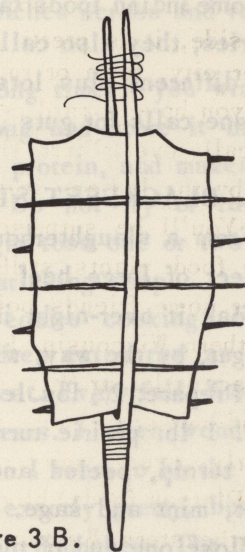


Figure 3 B.
Preparing salmon for broiling.

the broiling sticks (Figure 3B). Notice that the short sticks alternate top and bottom. Finally, secure the split stick together above the fish with more wire.

As you were doing all this, the fire should have burned down to a nice bed of coals. Place the fish by the fire as shown in Figure 4. Notice that the fish slants inward slightly. Starting with the skin side, let the fish broil about 30 minutes. Then, turn it around and continue broiling about 90 minutes more, or until the fish is well done. Place a coffee can under the fish to collect the drippings. If you can resist eating the juice as it runs off, baste the fish with it every half hour or so. Serve at once.

Salmon is pretty firm, and this arrangement of sticks holds it all right. You may broil other fish by this method, but you will need a firmer fish holder . . . possibly an envelope of coarse wire screen.

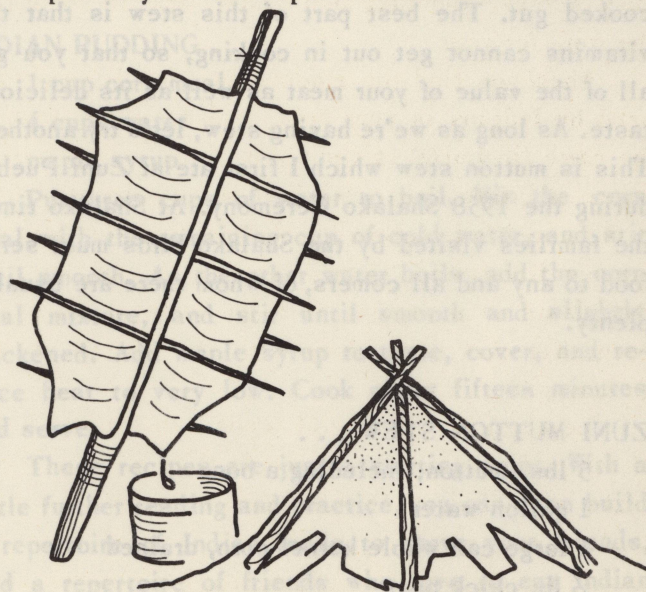


Figure 4. Salmon broiling by coals.

Some Indian foods take a little more than strange groceries; they also call for willingness to try something different plus lots of nerve to cook and eat. This one calls for guts . . . literally . . .

GUTS, BLACKFEET STYLE . . .

From a slaughterhouse or a butcher, get about five feet of large beef intestine. Wash it carefully, and soak it over-night in salt water. Wash it again. This gut, by the way, will be our kettle. Now to the food. Prepare: 2½ lbs. lean lamb or beef, cut in small cubes. 1 lb. prairie turnips (*Psoralea esculenta*) or white turnip, peeled and chopped. Seasoning: salt, pepper, mint and sage.

Close one end of the gut by tying it tightly with wire or with heavy cord. Mix the meat and vegetables and season to taste. Pack this mixture lightly into the gut, stopping about ten inches from the top. Pour water into the gut, filling it up to four inches from the top. Tie the top securely as you did the bottom. There should be a little air left inside. You may wrap the whole "sausage" carefully with aluminum foil. The Indians didn't, but I earnestly recommend it. Build a fire and let it burn down to a bed of coals. Place the filled gut on the fire and rake coals over it so that all, but the ends are covered. If you tied the ends with string, watch that it doesn't burn. Let the stew cook about two hours. **Do not feed the fire.** If it goes out, remove the gut and make a new fire. When cooked, remove the gut from the fire and wash it well. Open one end and pour the contents into a large kettle. Divide and feast!

Better wear heavy gloves when you handle the cooked gut. The best part of this stew is that the vitamins cannot get out in cooking, so that you get all of the value of your meat as well as its delicious taste. As long as we're having stew, let's try another. This is mutton stew which I first ate at Zuni Pueblo during the 1958 Shalako Ceremony. At Shalako time, the families visited by the Shalako birds must serve food to any and all comers, of whom there are usually plenty.

ZUNI MUTTON STEW . . .

5 lbs. mutton, including a bone
1 gallon water
1 large can whole kernel corn, drained
½ lb. chick peas
Seasoning: oregano, sage, salt, and chile powder

Put the mutton, chopped coarsely, to simmer in the water for about one hour. Remove the meat, and cut it into small pieces. Return the meat to the kettle, add the vegetables, oregano, and sage, and simmer another hour, or until everything is tender. Season to taste with salt, and add as much chile powder as you can take.

The stew I ate was fairly mild . . . probably made with the guests in mind. The hostess served bowls of chile powder with it, and I noticed Zuni children putting whole spoonfuls of it over their stew. I think my Zuni hosts must have used dried whole-kernel corn, because I noticed the kernels varied in color. If you prefer to use dried corn, first soak it in warm water a few hours.

One more stew, this time another Plains dish. By the way, all these stews keep well. What you don't eat today will keep until day-after-tomorrow.

BERRY SOUP . . .

3 lbs. meat (preferably game, but lamb will do)
or jerky
½ lb. prairie turnip, or white turnip
¼ lb. wild onions, or green onions
½ lb. blueberries
3 qts. water

Cut the meat and vegetables into small pieces and simmer in the water until tender . . . about two hours. Season to taste with salt and sage. Go easy on the salt here. If you are using canned berries, drain them well. Add the berries, and simmer five minutes more.

Real Plains berry soup shouldn't be salted at all. The idea is sweetened meat soup. Since most of us aren't used to this combination, it may taste flat at first. Please give it a try without salt, and then salt if you must.

BANNOCK . . .

From the Canadian border throughout the Arctic area, almost everybody makes bannocks. Although northern tribes had no flour and baking powder until the trader brought them, this oversized biscuit has today become a standard northern Indian food.

Mix together flour and baking powder allowing one teaspoon baking powder for each cup flour. Make a well in the middle of this dry mixture and add water, a little at a time. Mix, add more water, until you have a thick, but easily-workable mixture . . . about like drop biscuit dough. Form it into a large

flat cake that will fill your frying pan. Melt a little lard in the frying pan and add the dough. Fry the dough until the top is smooth and dullish. Lift a corner to see if the bottom has browned enough. Now prop the frying pan at an angle by the slowest part of your fire (Figure 1) and cook until the top is golden-brown. If indoors, substitute a medium oven (375°). Cut the bannock into wedges, and serve with melted butter, jam and strong, hot tea.

Bannock is often served with boiled fish. In the North Woods it would be either boiled whitefish or wall-eyed pike. Boiling fish is a simple matter, and any cookbook will tell you how.

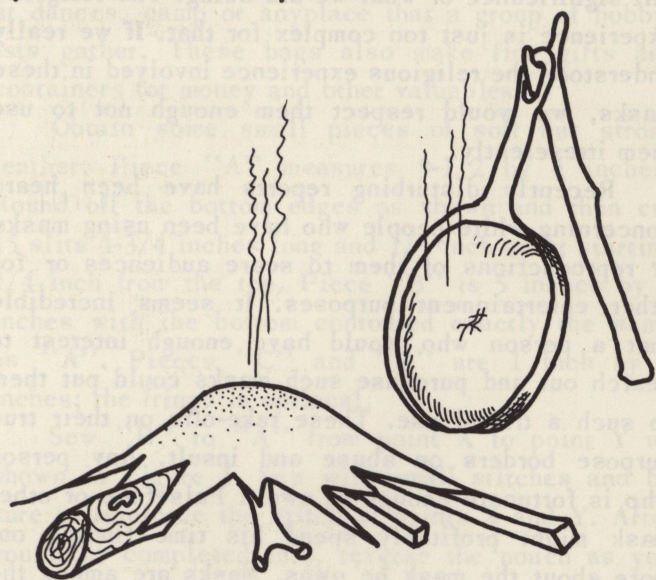


Figure 5. Bannock toasting.

A while ago we had jerky. Now, let's make a well-known Plains food, using jerky as our main ingredient. Credit for this recipe goes to Mrs. Charles Eberhart of Denver, a wonderful hostess and super-duper pemmican maker.

PEMMICAN . . .

4 cups toasted jerky

½ cup berries (chokecherries, service berries or blueberries)

Several tablespoons hot grease or shortening

Grind the berries until smooth, and strain through a medium sieve. Choke-cherries are preferred, and should be ground (pits and all) to a smooth paste. If you must use canned berries, drain them well before crushing. Next, grind or pound the toasted jerky until it resembles corn meal. If it was toasted enough, this will be easy. Mix meat and berries well, and add sugar to taste. Add just enough melted grease to bind the mixture together. Shape the pemmican

into small cakes, about two inches across and rather thin. Serve when cool.

Pemmican will keep a long time if you wrap it in wax paper or a plastic bag and store it in the refrigerator. It is almost pure protein, and makes the world's best hiking ration. Do not fry or re-heat pemmican cakes, but you might toss one or two into a pot of broth for a rich, nourishing soup.

Not all Indian foods require cooking. Fresh berries, for example, were often eaten raw as dessert or as a side dish with meat. Every fall, Western supermarkets offer prickly pears. I often wonder if anybody else buys them, since I seem to be the only one who does. They aren't exactly pretty, but the taste rewards your courage in trying them. The prickly pear (*Opuntia sp.*) is the fruit of the cactus by the same name. When it arrives in the market, the needles are gone and it's all ready to eat. All you do is cut it in half and guzzle the luscious red pulp. The Apaches, who ate this delicious fruit raw or dried, call it "hoosh". You may enjoy your hoosh plain, as the Apaches did, or with a squeeze of lemon juice in the Mexican style.

Appropriately, let's end with a dessert. Every cookbook worth its price includes a traditional New England dish called Indian Pudding. It is made of corn meal mush baked with molasses and spices. In this Americanized version, it is really outstanding and you should try that version also. As the name tells you, the Pilgrim fathers got the idea from some Indian dish. After a lot of thought, research and guess work, I think that the original Algonkian version may have been more like this:

INDIAN PUDDING . . .

1 cup corn meal

4 cups water

maple syrup

Put three cups of water to boil. Mix the corn meal with the remaining cup of cold water, and stir until smooth. As the other water boils, add the corn meal mixture, and stir until smooth and slightly thickened. Add maple syrup to taste, cover, and reduce heat to very low. Cook about fifteen minutes and serve.

These recipes are just a starting point. With a little further reading and practice, you can soon build a repertoire of Indian foods to serve your friends, and a repertoire of friends who love to eat Indian foods.

comment:

When one editorializes in the Hobbyist, he assumes that he is reaching a rather select group who have more than an idly curious interest in the American Indian. Based on that assumption is this request for understanding of one particular facet of Indian culture: that of the Indian religions. We all realize that some Indians object to our taking over or plagiarizing things from their cultures. We also know that in their easy-going manner most Indians will admit that some non-Indians have been very successful in reproducing their arts. They know that there are some (if not many) hobbyists who can sing, dance and do craftwork as well as the better Indian performers and craftsmen. Most Indians are tolerant of our efforts at copying their costumes and social and show dances if the individuals doing it are sincere. In fact, they often invite us to join them. A few hobbyists have even been privileged to witness religious ceremonies and rites of the Indians.

But despite reams of publicity by some individuals and groups to the contrary, Indians *do not* appreciate seeing or even hearing about their religious ceremonials being aped by whites, no matter how being aped by white persons, no matter how sympathetic to the Indians the individuals may feel they are being. Indians feel, and rightly so, that whites have no more right doing performances of parts or all of any of their ceremonies with religious significance than they would have the right to do a Mass or a Protestant or Jewish service during a show. Certainly we would all object if any Indians ever attempted to do our religious ceremonies for entertainment purposes. Let us grant Indians the same respect that we would ask.

By way of illustration: masks and the masking complex are an integral part of the religious life of the Iroquois and many Northwest Coast tribes. Any use of masks by people who are not associated with the particular religion amounts to a crude burlesquing of a faith. To these Indians, masking means assuming the spirit of or the medicine behind a mask, and its use is part of a serious religious belief to them.

Among the Iroquois there is a profound belief in the power of the masks to cause harm or sickness . . . and also to cure and to protect.

If we use these Indian masks merely to conceal identity or to frighten someone, or even in an attempt to explain the Falseface or other ceremonies, we are certainly showing disrespect. It can only be disrespect because, first, Indians do not want us to do these things, and second, no matter how many times we may have seen the ceremony we are trying to reproduce or how much we may have read about it, we cannot fully understand or completely appreciate the full significance of what we are doing. The religious experience is just too complex for that. If we really understood the religious experience involved in these masks, we would respect them enough not to use them irreverently.

Recently disturbing reports have been heard concerning white people who have been using masks or reproductions of them to scare audiences or for other entertainment purposes. It seems incredible that a person who would have enough interest to search out and purchase such masks could put them to such a trivial use. These take-offs on their true purpose borders on abuse and insult. Any person who is fortunate enough to own a Falseface or other mask might profitably spend his time finding out more about the mask he owns. Masks are among the most interesting of artifacts and a study of them can be very rewarding.

A similar case can be made for all of the other Indian religions. We just have no right to attempt to portray for the public any Ghost dance, Peyote ritual, Sun dance, Snake dance, any of the many Southwest religious ceremonies or any of the myriad forms of religious experience respected by the Indian. As hobbyists we certainly can study these things, but let us comply with the wishes of the Indian and not prostitute his religion.

By Bob Gabor and Dick McAllister.

The staff welcomes editorial comments from readers and hopes that more of you will avail yourselves of the opportunity to use this page. We can not, of course, guarantee that all columns that are submitted can be published (we do have space limitations) but they certainly will be read by the staff and the attitudes expressed will be considered in future planning for the Hobbyist. We welcome your ideas on any aspects of the magazine because only if we get your ideas can we do an adequate job of serving you.

an IROQUOIS puzzle pouch

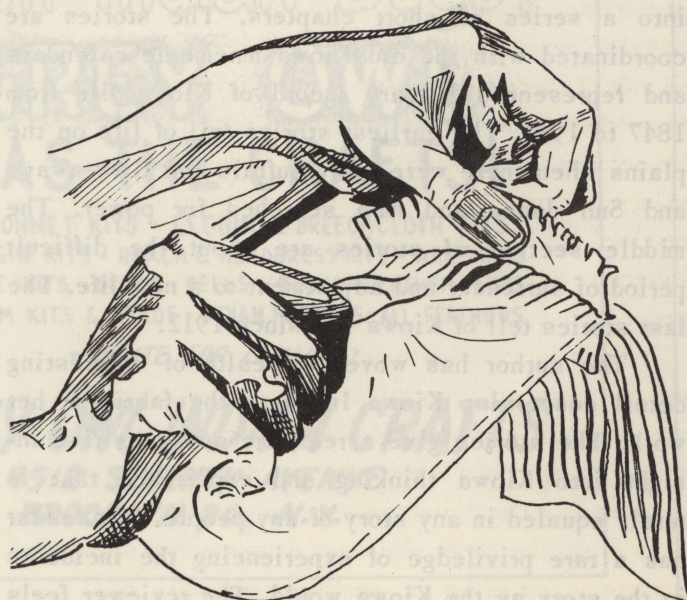
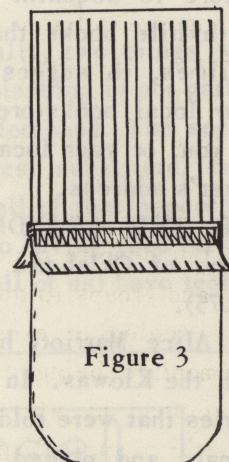
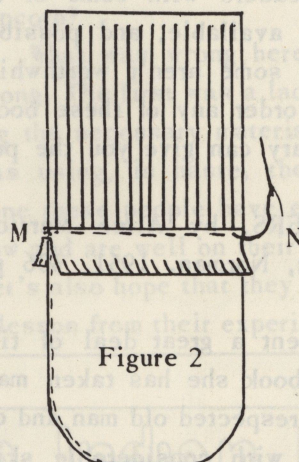
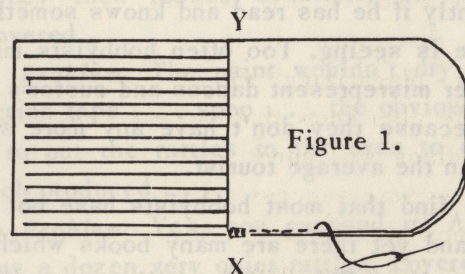
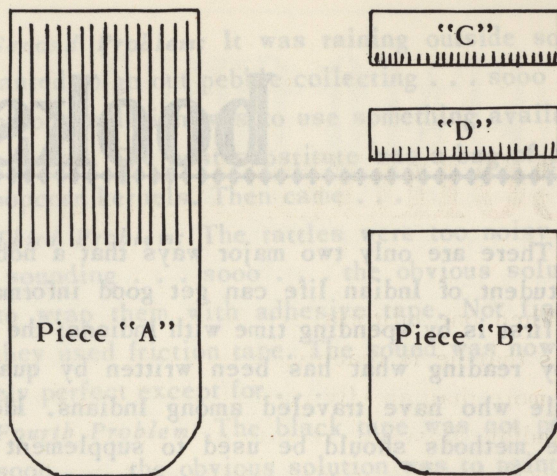
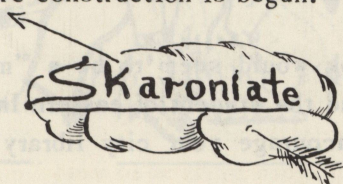
A good project for a rainy day is a puzzle pouch. They are rarely seen today, but they were used by the Iroquois and other Woodland Indians. It usually was a big joke to hand a pouch to someone and then watch them pull their hair out trying to find the opening. Bets were even made as to the amount of time it would take to open one, or if it would be opened at all. You can have fun with friends and strangers at dances, camp or anyplace that a group of hobbyists gather. These bags also make fine gifts and containers for money and other valuables.

Obtain some small pieces of soft but strong leather. Piece "A" measures 9-1/2 by 4 inches. Round off the bottom edges as shown and then cut 15 slits 4-3/4 inches long and 1/4 inch apart starting 1/4 inch from the top. Piece "B" is 5 inches by 4 inches with the bottom contoured exactly the same as "A". Pieces "C" and "D" are 1 inch by 4 inches; the fringe is optional.

Sew "B" to "A" from point X to point Y as shown in Figure 1. Sew with small stitches and be sure to reinforce the stitch at points X and Y. After you have completed this, reverse the pouch as you would a sock so that your stitching is not visible. For our purposes let us call piece "B" the front.

As illustrated in Figure 2, take "C" and "D" and sew them to "B" and "A" by actually sewing "C" to "B". Let the top of "C" extend slightly above "B". Then passing the thread through the slits of "A" sew "D" to "C" so that they are flush on top. Start at point M. What you are doing is comparable to weaving all the way across to point N as shown in Figure 2. Be careful not to sew through the leather of "A" except at points M and N.

The completed pouch is illustrated in Figure 3. It can be improved by a bead or quillwork band on each side to hide the stitches. It is not recommended that the pouch proper be decorated. However, "B" is the only feasible side to decorate and this must be done before construction is begun.



books

There are only two major ways that a hobbyist or student of Indian life can get good information. The first is by spending time with Indians; the other is by reading what has been written by qualified people who have traveled among Indians. Ideally, these methods should be used to supplement each other. The interested person can observe more intelligently if he has read and knows something about what he is seeing. Too often hobbyists misinterpret and later misrepresent dances and customs they have seen because they don't have any more sophistication than the average tourist.

We find that most hobbyists have not read very much, and yet there are many books which are well worth reading. This column will appear as a regular feature to acquaint our readers with some of the worthwhile books that are available, and possibly, at times, to suggest that some aren't worthwhile. Your local bookstore can order any of these books for you, or your local library can give you the publisher's address.

THE TEN GRANDMOTHERS, by Alice Marriott. (Univ. of Oklahoma Press, Norman. 1951, 306 pp. (\$3.75).

Alice Marriott has spent a great deal of time with the Kiowas. In this book she has taken many stories that were told by a respected old man and old woman, and placed them, with considerable skill, into a series of short chapters. The stories are coordinated with the old Kiowa mnemonic calendars and represent a literary record of Kiowa life from 1847 to 1944. The earliest stories tell of life on the plains when there were many buffalo and Give-aways and Sun dance and men searched for power. The middle section of stories are about the difficult period of surrender and adjustment to a new life. The last stories tell of Kiowa life since 1912.

The author has woven a wealth of interesting detail concerning Kiowa life into the fabric of her work. The stories give a realistic and sensitive insight into Kiowa thinking and experience that is rarely equaled in any story of any people. The reader has a rare privilege of experiencing the incidents in the story as the Kiowa would. The reviewer feels

that this book is one of the finest ever produced on the Indian. The Kiowa people are fortunate to have this record for their grandchildren.

THE CROW INDIANS, by Robert Lowie. (Rinehart & Co., Inc., N.Y. 1956. \$3.00). 350 pp.

This work is probably the most complete and authoritative book on the Crow. Lowie is a well-known anthropologist and author. He has spent considerable time with the Crow and writes about them in a most scholarly fashion. Anyone who is building a Crow costume or is interested in the tribe must be familiar with this fine volume.

MASSACRES OF THE MOUNTAINS: A History of the Indian Wars of the Far West, 1815-1875, by J. P. Dunn, Jr. (Archer House, Inc. 1958. 669 pp. \$6.95).

Mr. Dunn wrote about the Indian wars while they were still happening, and his book has much of the excitement that only a contemporary account can give. The book is loaded with eye-witness accounts of famous battles, speeches by Indian leaders, and many interesting side details of Indian life that get missed in most other versions and on TV.

Most of the 21 chapters are the story of a particular, well-known battle, what lead up to it, the people involved in it and its effect upon them. The author often gets sidetracked into informative discussions like sign language, the merits of the Mormon belief, or morals in the Army. The obvious pro-Indian bias of the book certainly makes it more enjoyable reading.

Those interested in the Plains or far west will find that this book is a worthwhile and important work.

SUN CIRCLES AND HUMAN HANDS: The Southeastern Indians - Art and History, edited by E. L. Fundaburk and M. D. Foreman. (Emma L. Fundaburk, Luverne, Ind. 1957. 232 pp. \$7.50).

This volume is beautifully printed, profusely illustrated record of the early Southeastern Indians. The editors have traced the development, change and eventual decline of the mound cultures in the United States. They have made a heroic effort to compile information and to integrate early written records and drawings of these people with mound artifacts. The extensive and wise use of photographs helps make the volume more understandable to the general reader.

This book would seem to be a "must" for the rock-hound and the student of eastern Indian history. You might encourage your city library to purchase this one.

BEHIND THE DEW CLOTH WITH GRANNY BROWN BEAVER

Is it true that you are trying to recreate Indian dances and to reproduce Indian crafts and costumes so that these things will not die? If so, you have picked a fine and worthy ideal. Why is it, then, that so many hobbyists try to "improve" upon what they are preserving? Why should it be that anyone who loves our beadwork so much that he will spend hours doing it will make bad changes in the original for no important reason? We all have known the type of hobbyist who decides to put violet in the middle of a Sioux moccasin, although the Sioux rarely used such a color, because violet "is my favorite color." Haven't you also known the person who wears skin pants and an apron with an old-style Plains outfit because "leggings and a breechcloth are so drafty?" Let us look at a true example of how unthinking "improvements" can ruin a lot of good work.

A short time ago a girls hobby group decided to make their own shell dance rattles. This was a fine idea, but it was destined to failure from the start. *The First Problem:* They had no shells or rawhide around the house . . . sooo . . . the obvious solution was to use tin cans. Then they needed pebbles to put inside, which caused . . .

The Second Problem: It was raining outside so no one wanted to go out pebble collecting . . . sooo . . . the obvious solution was to use something available in the house. The best substitute was a bag of good hard popcorn kernels. Then came . . .

The Third Problem: The rattles were too noisy and tinny sounding . . . sooo . . . the obvious solution was to wrap them with adhesive tape. Not finding any, they used friction tape. The sound was now absolutely perfect except for . . .

The Fourth Problem: The black tape was not pretty . . . sooo . . . the obvious solution was to paint the rattles. They then looked beautiful, except they later discovered . . .

The Fifth Problem: The paint wouldn't dry on the sticky friction tape . . . sooo . . . the obvious solution was to put the rattles in the oven to dry the paint, which produced . . .

The Sixth Problem: Yes, you guessed it! Any one want to buy a dozen very quiet rattles, covered with wet paint, and bursting at the seams with well-popped popcorn?

What was wrong here? Really, two things went wrong. The first was a lack of planning in not gathering the necessary materials beforehand. The second was using, in haste, the closest substitute. Let's hope these people have eaten all of that popcorn by now and are well on their way to having good rattles. Let's also hope that they (and all of us) have learned a lesson from their experience.



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BUFFALO CHIPS

Buffalo Chips: This is the page formerly called "Odds & Ends" and will be edited by the business manager. We plan to fill it with small bits of information which seem worth passing on. Please let us know of any item you think should be mentioned. Other readers will appreciate it.

Cover Picture: Mr. Tecumseh, Forest Band Potawatomí, descendent of the famous war leader in the War of 1812. Taken about 1910.

Granny Brown Beaver speaks to her people with "words of wisdom" for us in every future issue. Her column is unpredictable and certainly quite uncontrollable. She would enjoy hearing any questions you may have about the hobby.

Montana is a magazine with which you should all be familiar, published quarterly by the Historical Society at \$4 (84 pp). We were especially pleased with the article in the Jan. 1960 issue on "Issiwn" — Sacred Buffalo Hat of the Northern Cheyenne by Father Powell of the Episcopal Diocese of Chicago. Each issue usually includes several color reproductions of famous Russell paintings. Address: Roberts & Sixth, Helena, Montana.

Masks: If you read the editorial Comment on masks, you may wish to obtain one of your own to increase your understanding of this phase of Indian life. Such masks make a superb piece of decoration for a room if tastefully displayed. Real masks are almost impossible to obtain any more. However, two of our regular advertisers, Plume Trading and Sales Co. and Grey Owl Indian Craft Co. have reproductions of Iroquois masks listed in their catalog. The Plume masks are of fiberglass; the Grey Owl masks of plastic. Write for their catalogs; see their ads in this issue for their addresses.

Mask Movie: No film does a better job to give you the feeling of the masking complex than the expressive, color picture, *Loon's Necklace*. It uses masks of the Pacific Northwest to tell the legend of how the loon got its distinguishing neckband. Your own library or nearby film rental firm can get this movie for you. Produced by the American Museum of Natural History. **Mask Book** for those who want to know more. "Masked Medicine Societies of the Iroquois, by William N. Fenton; B.A.E. Report, 1940.

The **Wawoyaka Dancers** of Louisville, Ky. are looking for ideas on a Powwow or Fair in the spring or early summer of 1960. Send them your thoughts on date, program, etc. to 341 Alger Ave., Louisville 14, Kentucky.

The **Koshares** presented another of their well-known Winter Night Ceremonials last December 26 and 27 to capacity audiences in the Koshare Kiva at LaJunta, Colorado. Past Editor Norm Feder and Business Manager Eck deKay were both there. The Koshares plan shows at the Koshare Stockade in LaJunta on July 2, 9, 18, 19, 20, 29, 30, August 6, 20 and 27. If you attend the Boy Scout Golden Jubilee Jamboree in Colorado Springs this summer, you may have a chance to see them.

A Commercial: Subscriptions are the life blood of *The Hobbyist*. If you will make it your personal project to sign up one or more new subscribers, we can continue to grow. Our Editor has enough material to fill 40 pages an issue, but we can't afford it! Your first prospect is the fellow who always borrows your copy! Sign him up for 1 year at \$2.50 or 2 years at \$4.50, or send us his name and we will work on him. Our address is PO Box 136, Alton, Ill. Thanks!

As you might expect, *Hobbyist* readers are found throughout the United States. But we thought you might be interested to learn that the *Hobbyist* has subscribers who are interested in Indian lore in six foreign countries. They are: Canada, Denmark, France, Germany, Great Britain and Switzerland. Of course, our readers in Hawaii and Alaska are included with the other forty-eight states.

Indian lore groups can read the *Hobbyist* at a saving by taking advantage of the *Bundle Plan*. The rate is only \$2 a year per subscription if ten or more are sent to a single address such as one of your officers who can then distribute them to the members. Members can then build up their own sets as reference material. Some groups give subscriptions to all members, others as an award. We congratulate the following Indian lore groups who are presently giving their members the advantage of the *Bundle Plan*: Heoka Wacipi, Detroit, Mich. (10); Ouatoga Society, Alton, Ill. (35); Tribe of Delavan, Bedford Park, Ill. (10); Sunset Dancers, Evansville, Ind. (11); and Makowaian, Fort Dodge, Ia. (11).

We are experimenting with type styles so as to make the *Hobbyist* more readable, and to include more copy on a page.



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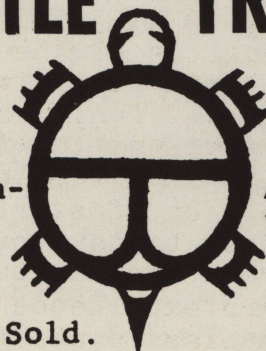
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